

LSO

London Symphony Orchestra
Living Music



London's Symphony Orchestra

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Resident
Orchestra

Sunday 5 February 2017 7pm
Barbican Hall

LSO ARTIST PORTRAIT: JANINE JANSEN

Sibelius The Oceanides

Bernstein Serenade

INTERVAL

Nielsen Symphony No 4
(‘The Inextinguishable’)

Sir Antonio Pappano conductor

Janine Jansen violin

Concert finishes approx 8.55pm

Filmed and broadcast live by Mezzo

mezzo

Welcome Kathryn McDowell



Welcome to tonight's LSO concert at the Barbican, which marks the start of this season's Artist Portrait series, focusing on violin soloist Janine Jansen.

The LSO has performed with Janine Jansen regularly for many years all over the world, and she is a favourite with our audiences and with the musicians of the Orchestra. Across three concerts we will hear her perform a wide range of repertoire, from Bernstein's *Serenade* tonight to Brahms' Violin Concerto in March, and finally the Berg Violin Concerto in April, showing the many different sides of her celebrated artistry.

This evening's programme is conducted by another good friend of the LSO, Sir Antonio Pappano. He opens with Sibelius' *The Oceanides* and closes with Nielsen's Symphony No 4, 'The Inextinguishable' – a pair of works written in 1914 by two of classical music's most influential Nordic composers.

I would like to take this opportunity to thank our media partners at Mezzo, who are filming tonight's concert for live and future broadcast across mainland Europe.

I hope you enjoy the performance and can join us next time on 15 February, when Daniel Harding conducts Rachmaninov's Symphony No 2 and a new work by Mark-Anthony Turnage.

Kathryn McDowell CBE DL
Managing Director

Living Music In Brief

LSO 2017/18 SEASON NOW ON SALE

The LSO's inaugural season with Sir Simon Rattle as Music Director is now on sale. Beginning with a ten-day celebration to welcome him in September, the season features concerts to mark 100 years since the birth of Bernstein and 100 years since the death of Debussy, world premieres from British composers, the beginning of a Shostakovich symphonies cycle, and a performance of Stockhausen's *Gruppen* in the Turbine Hall at Tate Modern.

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NEW RELEASE ON LSO LIVE

Sir John Eliot Gardiner's critically acclaimed performance of Mendelssohn's *A Midsummer Night's Dream* with the LSO and Monteverdi Choir is now available to order and download from LSO Live.

isolive.lso.co.uk

A WARM WELCOME TO TONIGHT'S GROUPS

The LSO offers great benefits for groups of ten or more, including 20% discount on standard tickets. At these concerts we are delighted to welcome:

Friends of Kettle's Yard

lso.co.uk/groups

Jean Sibelius (1865–1957)

The Oceanides Op 73 (1914)

PROGRAMME NOTE WRITER

ANDREW ACHENBACH is a freelance music consultant and journalist. He contributes to *Gramophone* and writes programme notes for the LSO, BBC Symphony Orchestra and BBC Proms.

COMPOSER PROFILE

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In August 1913, Sibelius accepted an invitation from a wealthy American patron of the arts by the name of Carl Stoeckel to visit the United States. Stoeckel had inaugurated a music festival in Norfolk, Connecticut, and many prestigious contemporary figures (Dvořák, Bruch and Saint-Saëns amongst them) had already enjoyed his handsome hospitality. Stoeckel requested that Sibelius supply a new work for the 1914 Norfolk Festival. The resulting score was *The Oceanides*, the only symphonic poem by Sibelius not to have a Finnish inspiration (according to classical mythology the Oceanides were nymphs who inhabited the waters).

Although *The Oceanides* is scored for a large orchestra (including triple woodwind, two pairs of timpani and two harps), the sounds Sibelius creates are, for the most part, of quite extraordinary delicacy and subtlety (certain commentators have justifiably described Sibelius' technique as almost 'impressionistic', drawing parallels with Debussy's *La mer*). All the material for this exquisite seascape is derived from just two ideas: the first, a lengthy, chirruping theme for two flutes heard at the outset, crops up on more than one occasion, thus lending the piece a formal character akin to that of a free rondo (indeed, Sibelius' original title for the score was *Rondo of the Waves*); the second idea is much simpler, a plangent oboe call followed by an expressive, rising phrase on the clarinet. The initial tranquil scene is gradually undermined, as menacing storm-clouds begin to gather on the horizon. Eventually, the music rises to a towering climax, breathtaking in its physical power and effortless orchestral resource, before concluding in a mood of uneasy calm. ■

'Up till now I have never ... conducted another orchestra made up of so many skilful musicians as that orchestra of a hundred players that Mr Stoeckel got together from Boston and from the New York Metropolitan Opera. For example, in *The Oceanides* I achieved a build-up that, to a very great degree, surprised even myself.'

Jean Sibelius on the premiere of *The Oceanides*

SIBELIUS BOX SET on LSO LIVE



**Symphonies
Nos 1–7;
Kullervo;
The Oceanides**
£19.99

Sibelius himself led the first performance on 4 June 1914 at a special concert devoted to his own music (the other works on the programme comprised the Symphony No 1, *King Christian II Suite*, *Pohjola's Daughter* and *Finlandia*). In December of the following year, the composer directed the European premiere in Helsinki as part of a celebratory 50th birthday concert, which also featured the world premiere of the recently completed Symphony No 5.

Sir Colin Davis conductor
Isolive.Iso.co.uk

Leonard Bernstein (1918–90)

Serenade after Plato's 'Symposium' (1954)

- 1 PHAEDRUS – PAUSANIAS (LENTO – ALLEGRO)
- 2 ARISTOPHANES (ALLEGRETTO)
- 3 ERYXIMACHUS (PRESTO)
- 4 AGATHON (ADAGIO)
- 5 SOCRATES – ALCIBIADES (MOLTO TENUTO – ALLEGRO MOLTO VIVACE)

JANINE JANSEN VIOLIN

Incurably restless, Leonard Bernstein came to symbolise American optimism and can-do, while also representing the flip-side of the Dream. At the time of his death his concert music was considered disappointing. Recording tonight's pseudo-concerto four times – that's including the film of 1986's performance with Gidon Kremer at the LSO's Bernstein Festival – may have looked like special pleading, yet standard repertoire status was only just around the corner. Long appropriated as a successful dance piece, the *Serenade* (after Plato's *Symposium*) for solo violin, strings, harp and percussion has now achieved acceptance as a mainstream concerto. Our pluralistic age relishes both its direct, sometimes sophisticated, sometimes demotic mode of communication and the unorthodox accompaniment of timpani, snare drum, tenor drum, bass drum, triangle, suspended cymbal, tambourine, Chinese blocks, xylophone, glockenspiel, chimes and strings.

The *Serenade* was completed on 7 August 1954 in tardy response to a commission from the Koussevitzky Music Foundation. Here was an opportunity to memorialise that great conductor, Serge Koussevitzky, while fulfilling a promise to violinist Isaac Stern. It was premiered at Venice's La Fenice on 12 September with Bernstein himself directing Stern and the Israel Philharmonic.

Acceptance might have come sooner but for that cumbersome title. Even in its abbreviated form the label of *Serenade* (originally applied to a musical salutation sung beneath a beloved's window) might seem an eccentric choice in modern times. Still there was something in the air: Bernstein's friend Harold Shapero had recently composed a large-scale *Serenade* in D and Hindemith's outstanding pupil Ulysses Kay was concurrently engaged on his own. Neither sounds like a violin concerto, but Bernstein seemed keen to challenge the Classically ordained connotations of two brands.

What should we make of the programmatic superstructure appended to the almost finished score? On one level it recontextualises Stravinsky's recent Grecian preoccupations as if in jest. But the bisexual Bernstein had been re-reading Plato's *Symposium* on honeymoon and perhaps its bibulous speculations regarding the varieties of love provided an intellectual bolthole from the narrow mores of McCarthyism. The structure at times reflects neither the running order nor the character of the speakers in the written source; the composer does however present a series of interlocking statements in which each movement evolves from elements of its predecessor.

The first movement begins with an unaccompanied violin in the manner of Prokofiev's Violin Concerto No 2, here joined gradually by the strings. The composer describes this as Phaedrus' formal opening of the symposium in praise of Eros; initially elevated, it develops into a perkier sonata-allegro. Next, Aristophanes is roped in to invoke the fairy-tale mythology of love. Eryximachus lends his name to a lively fugato.

PROGRAMME NOTE WRITER

DAVID GUTMAN is a writer of CD and programme notes who has provided extensive commentary for the BBC Proms since 1996. His books cover subjects as wide-ranging as Prokofiev and David Bowie and he is a regular contributor to *Gramophone* and *The Stage*.

Plato's **SYMPOSIUM** deals with the question: 'What is love?' Speaking through Socrates in a dialogue set at a drinking party, Plato outlines what would come to be known as Platonic love, a notion of love that does not require the fundamental lack or absence, which, he argues, lies at the heart of lust and sexual desire.

Music linked to Agathon's panegyric to 'all of love's powers, charms and functions' is the emotive heart of the work, where the composer channels Shostakovich, provides a cadenza for the soloist and demonstrates his own mastery of extended melody.

BERNSTEIN AND THE LSO

Leonard Bernstein conducted the LSO for the first time in 1966 in a performance of Mahler's Symphony No 7 at the Royal Festival Hall, followed by Mahler's Symphony No 8 at the Royal Albert Hall. He established a close and enduring relationship with the Orchestra over the following two decades. In 1986 the LSO mounted the **Bernstein Festival**, with film screenings, exhibitions and performances, including a televised gala concert from the Barbican celebrating his music and career. According to the *New York Times*, following a rehearsal of the *Serenade*, Bernstein told the Orchestra's Leader, 'That's exactly the way I dreamed it.' Following the Festival, Bernstein became the LSO's President in 1987, a title he held until his death in 1990.

The finale begins in a mood of high seriousness, with Socrates reflecting on what has already been said musically. Alcibiades' arrival with drunken gate-crashers provokes a switch to the vernacular in the ensuing rondo. With the soloist now tipsy, the strings attempt to imitate a swing band. Is this party a rave? Has sex triumphed after all? The composer's annotation is more guarded:

'If there is a hint of jazz in the celebration, I hope it will not be taken as anachronistic Greek party-music, but rather the natural expression of a contemporary American composer imbued with the spirit of that timeless dinner party.'

Leonard Bernstein on *Serenade*

INTERVAL – 20 MINUTES

There are bars on all levels of the Concert Hall; ice cream can be bought at the stands on Stalls and Circle level. Tweet us your thoughts on the first half of the performance @londonsymphony.



BERNSTEIN 100

5 Nov 2017

Symphony No 3 'Kaddish'
with Marin Alsop

8 Nov 2017

Symphony No 1 'Jeremiah'
with Marin Alsop

16 Dec 2017

Wonderful Town (concert version)
Symphony No 2 'The Age of Anxiety'
with Sir Simon Rattle

HALF SIX FIX

21 Dec 2017

Wonderful Town (concert version)
with Sir Simon Rattle

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Jean Sibelius Composer Profile



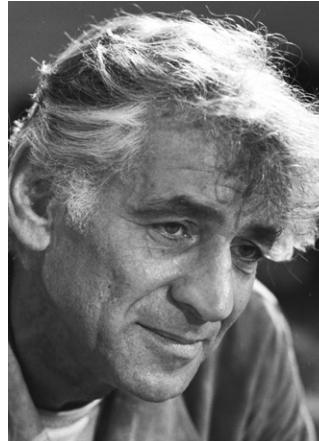
As a young boy, Sibelius made rapid progress as a violinist and composer. In 1886 he abandoned law studies at Helsinki University, enrolling at the Helsinki Conservatory and later taking lessons in Berlin and Vienna. The young composer drew inspiration from the Finnish ancient epic, the *Kalevala*, a rich source of Finnish cultural identity. These sagas of the remote Karelia region greatly appealed to Sibelius, especially those concerned with the dashing youth Lemminkäinen and the bleak landscape of Tuonela, the

kingdom of death – providing the literary background for his early tone-poems, beginning with the mighty choral symphony *Kullervo* in 1892.

The Finns swiftly adopted Sibelius and his works as symbols of national pride, particularly following the premiere of the overtly patriotic *Finlandia* in 1900, composed a few months after Finland's legislative rights had been taken away by Russia. 'Well, we shall see now what the new century brings with it for Finland and us Finns,' Sibelius wrote on New Year's Day 1900. The public in Finland recognised the idealistic young composer as a champion of national freedom, while his tuneful *Finlandia* was taken into the repertoire of orchestras around the world. In 1914 Sibelius visited America, composing a bold new work, *The Oceanides*, for the celebrated Norfolk Music Festival in Connecticut.

Although Sibelius lived to the age of 91, he effectively abandoned composition almost 30 years earlier. Heavy drinking, illness, relentless self-criticism and financial problems were among the conditions that influenced his early retirement. He was, however, honoured as a great Finnish hero long after he ceased composing, while his principal works became established as an essential part of the orchestral repertoire. ■

Leonard Bernstein Composer Profile



A gifted scholar, Bernstein took his first piano lessons at the age of ten and continued to study the instrument when he enrolled at Harvard University in 1935. From 1939 to 1941 he pursued graduate studies at the Curtis Institute, emerging as a star pupil in Fritz Reiner's conducting class. Bernstein made front-page news on 13 November 1943 when he deputised for Bruno Walter as conductor of the New York Philharmonic, achieving instant critical success and breaking the mould by being the first person

to give a public performance with that orchestra wearing a grey lounge suit. His progress as a conductor was rapid, and in 1958 he was appointed Music Director and Chief Conductor of the New York Philharmonic. In the same year he launched a series of televised children's concerts. Bernstein was also active as a writer and regular broadcaster, although he managed to find time to create a large output of works.

Since his death, the music of Leonard Bernstein has been subjected to close scrutiny under the musicologist's microscope. Although opinions on his posthumous reputation are divided, it could be reasonably argued that his work as a composer, performer and educator has had a greater influence on current trends in contemporary music than, for example, the avant-garde compositions of Stockhausen or Boulez. Unlike many of his contemporaries, Bernstein kept faith with the aesthetic ideals and artistic concerns of composers from an earlier age, reaching audiences with powerful, often dramatic scores and crafting memorable, heart-on-sleeve melodies. Essentially, he posed music that was approachable without being banal, sentimental without being mawkish. Above all, he knew how to write a good tune. ■

Composer Profiles © Andrew Stewart

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LSO ARTIST PORTRAIT

Janine Jansen

In partnership with Wigmore Hall



AT THE BARBICAN

Sun 12 Mar 7pm
Brahms Violin Concerto

Valery Gergiev conductor

Thu 6 Apr 7.30pm
Berg Violin Concerto

Gianandrea Nosedà conductor

AT WIGMORE HALL

Wed 8 Feb, Wigmore Hall
Music by Berg, Schoenberg and
Korngold

Fri 2 Jun, Wigmore Hall
Music by Schubert and Messiaen



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wigmore-hall.org.uk

Carl Nielsen (1865–1931)

Symphony No 4 Op 29 ('The Inextinguishable') (1914–16)

- 1 ALLEGRO
- 2 POCO ALLEGRETTO
- 3 POCO ADAGIO QUASI ANDANTE
- 4 ALLEGRO

PROGRAMME NOTE WRITER

STEPHEN JOHNSON is the author of *Bruckner Remembered* (Faber). He contributes regularly to *BBC Music Magazine* and *The Guardian*, and broadcasts for BBC Radio 3 (*BBC Legends* and *Discovering Music*), Radio 4 and World Service.

Denmark remained neutral throughout the upheaval of World War I, but its citizens have always been acutely sensitive to the activities of its large and powerful neighbour to the south. For Nielsen there was an added dimension of philosophical crisis. It may be hard to believe now, but many European artists initially welcomed the prospect of war: here was a grand opportunity for 'spiritual cleansing', and a celebration of the traditional masculine virtues of courage, loyalty and devotion to one's country. Before the hostilities Nielsen had been an enthusiastic nationalist. But as he began to realise the horrors men could inflict on each other for Kaiser – or King – and Country, his faith was rocked to the core. Nationalism, he wrote not long after the war, had been transformed into a 'spiritual syphilis', the justification for the expression of 'senseless hate'.

Nielsen's faith in humanity may have suffered a setback, but rather than give in to despair he felt strongly driven to make some kind of affirmative statement: belief, if not in human beings (still less in nationhood), then perhaps in life itself. This is an important clue to the meaning of the title of his Fourth Symphony. Nielsen added an explanatory note at the beginning of the score:

'The composer has tried to indicate in one word what music alone is capable of expressing to the full: The elemental Will of Life. Music is life, and like it, inextinguishable.'

The motion of that elemental will can be felt throughout this symphony. Although the broad outlines of the four conventional symphonic movements can be made out, the 'Inextinguishable' is really conceived in a single sweep. Nielsen normally identifies the movements of his symphonies with numbers, but here it would be difficult to know exactly where to put them. Transitions between movements are so skilfully dovetailed that it isn't always easy to see where one movement ends and another begins. And while each movement has its own themes, the more one gets to know the symphony the more the family resemblances begin to reveal themselves. One senses that the basic thematic material presented in the symphony's early stages is in a state of continual evolution. As the Ancient Greek philosopher Heraclitus put it: 'All is flux, nothing is stationary'.

The Fourth Symphony begins in chaos, violence and tonal instability, with massed woodwind and string figures clashing aggressively. But as the fury subsides a calm, singing woodwind tune emerges that will be lifted up magnificently in the bright key of E major at the end of the work. After many upheavals, the initial Allegro claws its way to a massive anticipation of that final outcome (only based on the tune's final phrase – the full glory is yet to come). But this fades into a gentle, intermezzo-like Poco Allegretto, dominated by woodwind. This has plenty of folkish charm, yet it also has its moments of mystery.

This too seems to fade, then a sudden anguished outburst from strings and timpani begins the Poco adagio. After more fraught struggles this heaves itself up to another massive anticipation of the symphony's final E major triumph. A moment of wonderfully atmospheric, pregnant stillness (oboe and high strings), and a hurtling string passage lead – after a dramatic pause – into the final Allegro.

NIELSEN on LSO LIVE

Sir Colin Davis conducts all six of Nielsen's symphonies in this critically acclaimed box-set.



Available at
Isolive.iso.co.uk,
in the Barbican
Shop or via Apple
Music and Spotify.

Carl Nielsen

Composer Profile

‘If music were to assume human form and explain its essence, it may say something like this: ‘I love the vast surface of silence; and it is my chief delight to break it.’”

Carl Nielsen

This music seems determined to sing of hope, yet it meets powerful opposition, as a second timpanist joins the first to lead a destructive onslaught. After a quiet but tense section, the timpani begin their attack with redoubled energy, but somehow the first movement’s hopeful tune manages to reassert itself through the turmoil, now in full E major radiance. And yet the timpanists are not silenced. Their final hammer blows suggest that the struggle to affirm must go on – there can be no final, utopian resolution. ■



MORE NIELSEN THIS SEASON

Thu 8 Jun 2017 7.30pm, Barbican
 Brahms Piano Concerto No 2
 Nielsen Symphony No 5

Michael Tilson Thomas conductor
 Yuja Wang piano

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Often described as a ‘nationalist’, Nielsen’s role in Denmark’s rise to musical nationhood is without parallel. Indeed, many of the songs Danish school children are still taught today were composed by Nielsen. But after World War I Nielsen turned against nationalism, describing it pungently as a ‘spiritual syphilis’. Having hymned nationhood in his Third Symphony (1911) he portrayed its decline from the ‘high and beautiful’ into ‘senseless hate’ in the strutting march rhythms of the Fifth (1922).

Nielsen’s national consciousness was of a very different kind from that of most late 19th- and early 20th-century national composers. His family were Danish peasants on the island of Funen (Fyn) and his father was leader of a village band. Young Carl soon joined as a violinist, and his first compositional efforts were dance tunes. Thus, unlike the vast majority of nationally inclined composers, Nielsen didn’t have to ‘discover’ his country’s indigenous culture: it was in his blood.

At 14 Nielsen enrolled in the army as a trumpeter, making himself useful in military bands by learning a wide range of instruments. How and when he first encountered classical music isn’t clear but by the age of 19 he had become accomplished enough as performer and composer to attend the Copenhagen Conservatory. Throughout his life Nielsen remained a fascinating mixture of earthy simplicity and intellectual sophistication, reading widely and keeping up to date with musical innovations. Initially he reacted against Wagner’s modernism, but in later years he was fascinated by what progressive-minded composers like Bartók, Schoenberg and Hindemith were doing. His very last works show him as keen as ever to extend his musical horizons, though without sacrificing the rootedness. ■

Sir Antonio Pappano Conductor



Music Director

Royal Opera House, Covent Garden

Music Director

Orchestra dell'Accademia Nazionale di Santa Cecilia

SIR ANTONIO PAPPANO IN THE 2017/18 SEASON

Sun 26 Nov 2017 7pm

Liszt Sposalizio; Totentanz*;
A Faust Symphony

Alice Sara Ott piano *
Brenden Gunnell tenor
Gentlemen of the London
Symphony Chorus

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Sir Antonio Pappano has been Music Director of the Royal Opera House since 2002, and Music Director of the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome since 2005. Nurtured as a pianist, répétiteur and assistant conductor at many of the most important opera houses of Europe and North America, including at the Lyric Opera of Chicago and several seasons at the Bayreuth Festival as musical assistant to Daniel Barenboim for productions of Wagner's *Tristan and Isolde*, *Parsifal* and *Der Ring des Nibelungen*, Pappano was appointed Music Director of Oslo's Den Norske Opera in 1990, and from 1992 to 2002 served as Music Director of the Théâtre Royal de la Monnaie in Brussels. From 1999 he was Principal Guest Conductor of the Israel Philharmonic Orchestra.

Pappano made his debut at the Vienna Staatsoper in 1993, replacing Christoph von Dohnányi at the last minute in a new production of Wagner's *Siegfried*, his debut at the Metropolitan Opera New York in 1997 with a new production of Tchaikovsky's *Eugene Onegin*, and in 1999 he conducted a new production of Wagner's *Lohengrin* at the Bayreuth Festival. He has worked at the San Francisco Opera, Lyric Opera of Chicago, Théâtre du Châtelet and Staatsoper Berlin, and highlights of recent seasons include his operatic debut at the Salzburg Festival (Verdi's *Don Carlo*) and the Teatro alla Scala (Berlioz's *The Trojans*). His repertoire at the Royal Opera House has been notably wide-ranging, generating acclaim in productions including Strauss' *Ariadne auf Naxos*, Berg's *Wozzeck* and *Lulu*, Verdi's *Falstaff*, *Les vêpres Siciliennes* and *Aida*, Puccini's *La bohème* and *Il trittico*, Mozart's *Don Giovanni*, Shostakovich's *Lady Macbeth of Mtsensk*, Beethoven's *Fidelio*, Wagner's *Parsifal* and *Der Ring des Nibelungen*, Rossini's *The Barber of Seville* and *William Tell*, Giordano's *Andrea Chenier*, Szymanowski's

Król Roger, Sir Harrison Birtwistle's *The Minotaur* and Mark-Anthony Turnage's *Anna Nicole*. The 2015/16 season saw him leading new productions of Mussorgsky's *Boris Godunov*, Mascagni's *Cavalleria rusticana* and *Pagliacci*, and productions in the 2016/17 season and beyond include new stagings of Bellini's *Norma* and Verdi's *Otello*, and revivals of Wagner's *Der Ring des Nibelungen* and *Die Meistersinger von Nürnberg*, and Puccini's *Manon Lescaut*.

Pappano has appeared as a guest conductor with many orchestras around the world, including the Berlin, Vienna, New York and Munich Philharmonic Orchestras, the Royal Concertgebouw Orchestra, the Chicago and Boston symphonies, the Philadelphia and Cleveland Orchestras and the Orchestre de Paris. Recent highlights include his debuts with the Chamber Orchestra of Europe and the London Philharmonic at the Aldeburgh Festival, and performances at the BBC Proms and Bucharest Festival with the Accademia Nazionale di Santa Cecilia. Future appearances include his debuts with the Verbier Festival Orchestra and the Staatskapelle Dresden, return visits to the Berlin and New York Philharmonics, the Royal Concertgebouw Orchestra and Staatskapelle Berlin, and tours of Europe, Asia and the US with the Accademia Nazionale di Santa Cecilia.

His awards and honours include a 2003 Olivier Award for Outstanding Achievement in Opera, the 2004 Royal Philharmonic Society Music Award, and the Bruno Walter prize from the Académie du Disque Lyrique in Paris. In 2012 he was made a Cavaliere di Gran Croce of the Republic of Italy, and a Knight of the British Empire for his services to music, and in 2015 he was named the 100th recipient of the Royal Philharmonic Society's Gold Medal, the body's highest honour.

Janine Jansen

Violin



With an enviable international reputation, violinist Janine Jansen works regularly with the world's most eminent orchestras and conductors. This season she is the subject of the LSO's 2016/17 Artist Portrait (with conductors Sir Antonio Pappano, Valery Gergiev and Gianandrea Noseda), complemented by a residency at Wigmore Hall. She is also the Artist-in-Residence at the Philharmonie Luxembourg, where she will give both concerto and chamber performances.

This season, Janine performs with the Vienna Philharmonic (Sakari Oramo), Orchestra Accademia Nazionale di Santa Cecilia (Sir Antonio Pappano) and the Orchestre National de Belgique (Andrey Boreyko), which includes a memorial concert for Philippe Hirschhorn. She will tour Europe with the NHK Symphony Orchestra (Paavo Järvi), as well as visit Asia with the Royal Concertgebouw Orchestra (Daniele Gatti).

A devoted chamber musician, Janine will perform a number of recitals throughout Europe with pianist Alexander Gavrylyuk. She will also perform various chamber music programmes together with Lucas Debargue, Torleif Thedéen, Martin Fröst and Boris Brovtsyn. As part of the Crescendo Programme in Norway she will collaborate with a number of talented young musicians at Bergen Festival.

Janine records exclusively for Decca Classics and, since recording Vivaldi's *Four Seasons* back in 2003, has been extremely successful in the digital music charts. Her latest release, conducted by Sir Antonio Pappano, features Bartók's Violin Concerto No 1 with the LSO and Brahms' Violin Concerto with the Orchestra dell'Accademia Nazionale di Santa Cecilia. Other highlights of her discography include a recording of Prokofiev's Violin Concerto No 2 with the London Philharmonic Orchestra and Vladimir

Jurowski, Beethoven and Britten's Concertos with Paavo Järvi, Mendelssohn and Bruch's Concertos with Riccardo Chailly, Tchaikovsky's Violin Concerto with Daniel Harding, and an album of Bach Concertos with her own ensemble. Janine has also released a number of chamber music discs, including Schubert's String Quintet and Schoenberg's *Verklärte Nacht*, and Sonatas by Debussy, Ravel and Prokofiev with pianist Itamar Golan.

Janine has won numerous prizes, including four Edison Klassiek Awards, four ECHO Klassik awards, the Preis der Deutschen Schallplattenkritik, NDR Musikpreis for outstanding artistic achievement and the Concertgebouw Prize. She has been given the VSCD Klasseke Muziekprijs for individual achievement and the Royal Philharmonic Society Instrumentalist Award for performances in the UK. In September 2015 she was awarded the Bremen MusikFest Award. Janine studied with Coosje Wijzenbeek, Philippe Hirschhorn and Boris Belkin.

Thirteen years after establishing the hugely successful International Chamber Music Festival in Utrecht, Janine stepped down from her position as Artistic Director in June 2016 and named cellist Harriet Krijgh as her successor.

Janine Jansen plays the 1707 Stradivarius 'Rivaz – Baron Gutmann' violin, kindly on loan from Dextra Musica.

JANINE JANSEN IN THE 2017/18 SEASON

Thu 5 Oct 2017 7.30pm
Britten Violin Concerto
with **Semyon Bychkov**

Thu 17 May 2018 7.30pm
Sibelius Violin Concerto
with **Michael Tilson Thomas**

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London Symphony Orchestra On stage

FIRST VIOLINS

Roman Simovic *Leader*
Lennox Mackenzie
Clare Duckworth
Nigel Broadbent
Ginette Decuyper
Gerald Gregory
Jörg Hammann
Maxine Kwok-Adams
Claire Parfitt
Elizabeth Pigram
Laurent Quenelle
Harriet Rayfield
Colin Renwick
Sylvain Vasseur
Alain Petitclerc
Erzsebet Racz

SECOND VIOLINS

Thomas Norris
Sarah Quinn
Miya Väisänen
Matthew Gardner
Belinda McFarlane
William Melvin
Iwona Muszynska
Andrew Pollock
Paul Robson
Ingrid Button
Caroline Frenkel
Gordon MacKay
Katerina Nazarova
Robert Yeomans

VIOLAS

Edward Vanderspar
Gillianne Haddow
Malcolm Johnston
Lander Echevarria
Julia O'Riordan
Robert Turner
Jonathan Welch
Katrin Burger
Fiona Dalglish
Stephen Doman
Nancy Johnson
Alistair Scahill

CELLOS

Rebecca Gilliver
Alastair Blayden
Jennifer Brown
Noel Bradshaw
Eve-Marie Caravassilis
Daniel Gardner
Hilary Jones
Victoria Harrild
Judith Herbert
Steffan Morris

DOUBLE BASSES

Ander Perrino
Patrick Laurence
Matthew Gibson
Joe Melvin
Jani Pensola
Josie Ellis
Paul Sherman
Nicholas Worters

FLUTES

Adam Walker
Patricia Moynihan

PICCOLO

Sharon Williams

OBOES

Emily Ross
Rosie Jenkins

COR ANGLAIS

Christine Pendrill

CLARINETS

Andrew Marriner
Chi-Yu Mo
Andrew Harper

BASSOONS

Daniel Jemison
Joost Bosdijk

CONTRA BASSOON

Dominic Morgan

HORNS

Timothy Jones
Angela Barnes
Alexander Edmundson
Jonathan Lipton
Jocelyn Lightfoot

TRUMPETS

Philip Cobb
Gerald Ruddock
Niall Keatley

TROMBONES

Dudley Bright
James Maynard

BASS TROMBONES

Paul Milner

TUBA

Patrick Harrild

TIMPANI

Nigel Thomas
Antoine Bedewi

PERCUSSION

Neil Percy
David Jackson
Sam Walton
Antoine Bedewi
Paul Stoneman

HARP

Bryn Lewis
Lucy Wakeford

Your views Inbox

THU 19 JAN – SIR SIMON RATTLE CONDUCTS TURNAGE AND MAHLER



Andrew Mosely Electrifying Mahler 6 from @londonsymphony and #SimonRattle on his 62nd birthday. Such energy and passion.



Oliver Lewis Superstellarsonic Mahler 6 by Rattle and @londonsymphony. Brought out quiet subtleties, hammerastic whams and choral sublimeness. Just WOW!



Coriander Stuttard @londonsymphony incredible to hear such an electric, dramatic yet poised performance of Mahler 6 – exciting future journeys with Rattle!



Luukas Hiltunen Thank you very much, London Symphony Orchestra! It was wonderful to watch this extremely emotional symphony after a long day at work! Flawless performance, indeed. Bravo!

LSO STRING EXPERIENCE SCHEME

Established in 1992, the LSO String Experience Scheme enables young string players at the start of their professional careers to gain work experience by playing in rehearsals and concerts with the LSO. The scheme auditions students from the London music conservatoires, and 15 students per year are selected to participate. The musicians are treated as professional 'extra' players (additional to LSO members) and receive fees for their work in line with LSO section players.

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Ranald Mackechnie, featuring LSO Members with 20+ years' service. Visit lso.co.uk/1617photos for a full list.

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